

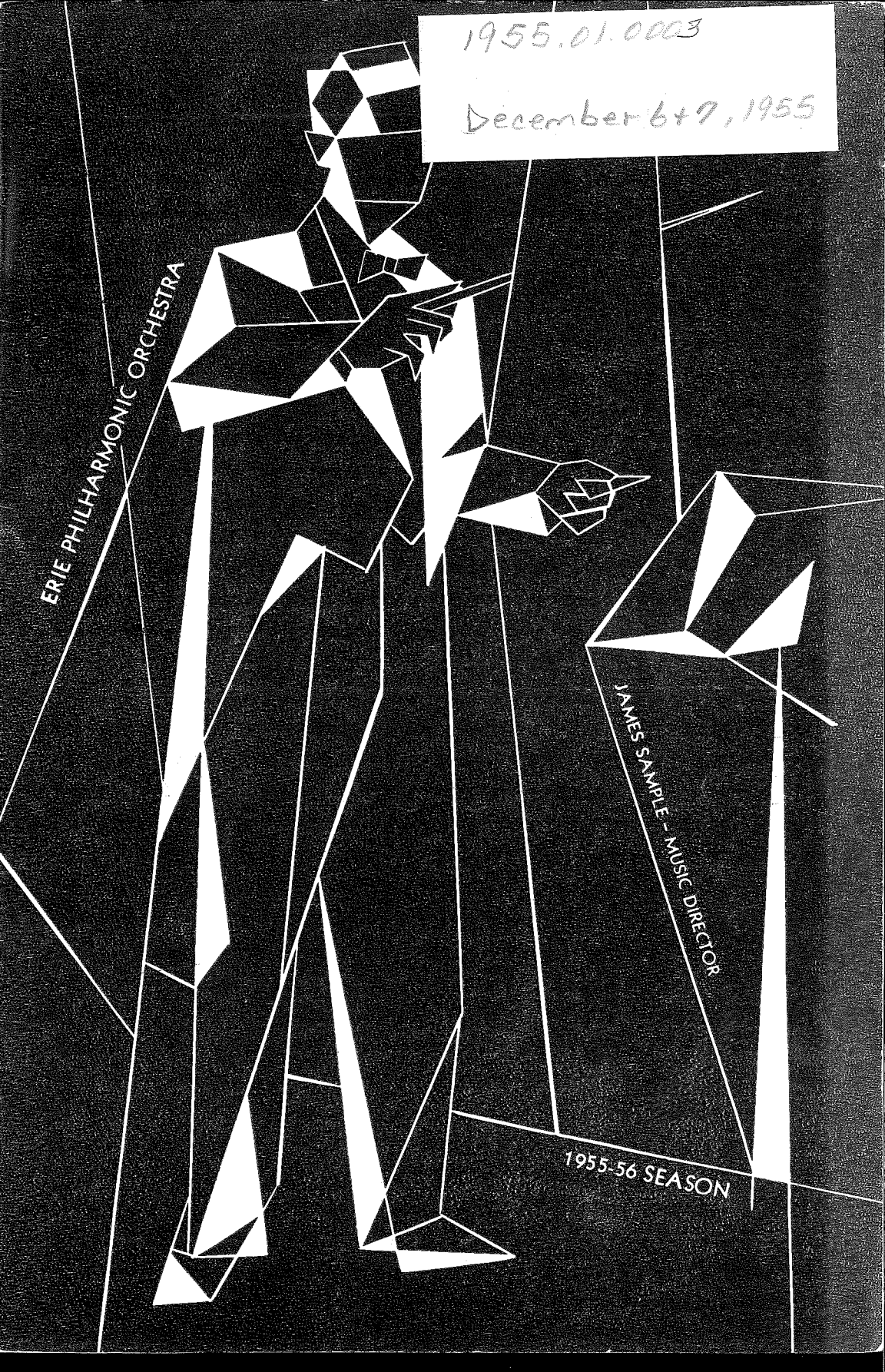
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December 6+7, 1955

ERIE PHILHARMONIC ORCHESTRA

JAMES SAMPLE - MUSIC DIRECTOR

1955-56 SEASON



[Dec 6-7 1955]  
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In 1939, he made his first appearance in America on the stage of Carnegie Hall and his reputation soon carried him to his rightful place among the great pianists of the world. Since then he has played on every continent of the world and with practically every major orchestra. He was one of the few American artists chosen to play in the Royal Festival Hall in London, where he played with the London Symphony within a few weeks of its opening.

The impressive list of recordings that Sandor has made for the Columbia Masterworks Records is proof of his versatility; albums of Bach, Beethoven, Schumann, Brahms, Chopin, Liszt, Rachmaninoff and Bartok. A measure of his stature as an artist is the great orchestras that have chosen him to record with them; the New York Philharmonic Symphony and the Philadelphia Orchestra.

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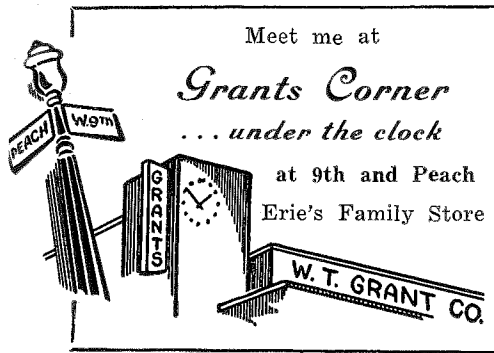
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# ERIE PHILHARMONIC ORCHESTRA

JAMES SAMPLE  
CONDUCTOR

Tuesday Evening  
December 6, 1955

8:30 P. M.

Wednesday Evening  
December 7, 1955

☆ ☆

### PROGRAM

SIBELIUS ----- Symphony No. 2 in D Major

*allegretto*

*andante*

*vivacissimo*

*allegro moderato*

(Honoring Sibelius' 90th birthday on December 8th)

LISZT ----- Concerto No. 1 in E Flat Major for Piano and Orchestra

*allegro maestoso*

*quasi adagio*

*allegro vivace*

*allegro marziale animato*

Gyorgy Sandor — Piano Soloist

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RACHMANINOFF ----- Rhapsody on a Theme of Paganini

Gyorgy Sandor — Piano Soloist

All concerts will begin exactly at time announced. No one will be seated during the playing of the opening number. If a major work is being performed, patrons will be seated during the interval between movements.

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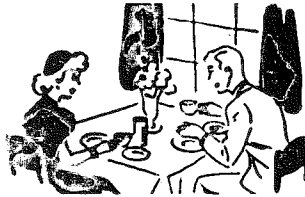
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## Program Notes

By Lyle McKay



### Symphony in D Major, No. 2, Op. 43      Jean Sibelius (1865- )

Sibelius is considered the greatest of Finland's composers. A strong national feeling inspires much of his music, as well as his choice of subjects about which to write. His father, a surgeon with the rank of Major in the Finnish army, died when his son was very young, and the boy was educated by his grandmother. Sibelius gave particular study to Greek and Latin, and attended the University of Helsingfors. He studied music and made attempts at composition from childhood on, and was later honored by his government with a pension because of his musical attainments.

The Second Symphony was composed in 1901-1902 and performed for the first time at Helsingfors on March 8, 1902. Sibelius himself conducted. Theodore Thomas introduced it to America in 1904. At first derisively reviewed as beneath serious notice, the Symphony has gradually come into its own in recent years. In fact, no symphony since Tchaikowsky's "Pathetique"—with the possible exception of Shostakovich's Fifth—has won such popularity in America.

It was Georg Schneevoigt, Sibelius' friend and colleague, who interpreted the tightly passionate score of this Symphony as the expression of Finnish revolt against oppression and the final triumph. Schneevoigt, a pioneer conductor of Sibelius' music, sensed a huge patriotic plan in the score. For him the first movement depicted the calm pastoral life of the Finns, untroubled by fear of oppression. The second movement teemed with nationalist fervor—the third movement pictured the awakening of rebellious feelings, the people's growing determination to defend their rights—and the jubilant Finale mirrors the promise of deliverance.

Since World War II, Sibelius has kept pretty much to himself; he discourages visitors. He still allows himself the luxury of drinking expensive cognac and smoking the finest cigars. His contact with the world outside the beautiful estate Villa Ainola (his home since 1904) is maintained mostly by means of his radio, through which he is able to hear much of the new music being written and occasionally performances of his own works.

\* \* \*

### Concerto No. 1 in E Flat Major, for Piano and Orchestra

Franz Liszt (1811-1886)

Liszt is easily the most colorful personality in the history of music. The modern piano virtuoso was born with him. He was the originator of the piano recital—the first who dared to give an entire concert without the embellishments of an orchestra or assisting artists. He was also the first to establish the tradition of playing the piano in public in a profile position. The concert pianist had previously faced the audience or had his back to it. Conscious of his handsome profile, and its effect on his female admirers, Liszt insisted on performing in the position most favorable to his appearance.

No means were too extravagant for him to dramatize himself and his playing—

(Continued on Page 13)

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## PROGRAM NOTES (Continued from Page 11)

he sometimes even went into a swooning act—on one occasion he fainted in the arms of a friend who was turning over the pages for him, and was carried out in a strong fit of hysterics. The effect of the scene was really dreadful—the whole auditorium sat breathless with fear, until the manager came forward and announced that Liszt was already restored to consciousness and was comparatively well again—and you can well imagine the tumultuous applause that greeted his reappearance on the stage—and the remaining numbers on his program.

The Concerto No. 1 was composed in 1843 and first performed on February 17, 1851, by the composer himself, with Berlioz conducting. For many years the concerto was regarded by Viennese pianists as a sure bid for failure, from the time that the critic Eduard Hanslick derisively dubbed it a "triangle concerto" when it was first performed. (The triangle makes a discreet and inoffensive appearance in the scherzo movement.) But in 1869 Lina Ramann defied the prevailing prejudice and revived the work in Vienna with considerable success. Since then it has been a favored tour de force for concert pianists everywhere.

Liszt made an innovation in this Concerto by altering the idea of separate movements, unconnected musically except by contrast, to one in which the movements are loosely strung together and the themes employed as leitmotifs throughout the sections or movements. Often, as Liszt played this Concerto, he used to sing the very first theme to these words: "Das versteht ihr alle nicht!" ("None of you know how to do this!")

\* \* \*

### Christmas Carol Serenade

Morton Gould (1913- )

Morton Gould did not come to serious music as an alumnus of Tin Pan Alley, but rather the other way around. A considerable number of Mr. Gould's compositions show clearly his predilection for combining native idiom with standard form. He is one of the most popular collectors and arrangers of musical "Americana," and has a special aptitude for arranging traditional melodies in symphonic form without sacrificing their charm.

\* \* \*

### Rhapsody on a Theme of Paganini Serge Rachmaninoff (1873-1943)

Rachmaninoff, composer, concert pianist, and conductor, had perfect pitch, a retentive memory, and a pronounced aptitude for the piano. He was a brilliant, but also indolent, student. He hated studies and practicing, and evaded both when he could, often playing truant from his classes. Despite his lackadaisical, disinterested attitude, Rachmaninoff was one of the brightest lights of the Moscow Conservatory, continually the recipient of praise and of honors.

Rachmaninoff believed in expressing in his music deeply felt emotions. In an interview he said: "I try to make music speak simply and directly that which is in my heart at the time I am composing. If there is love there, or bitterness, or sadness, or religion, these moods become part of my music, and it becomes either beautiful or bitter or sad or religious." The new formulas and techniques to which so many of his contemporaries were addicted, were not for him. He explained: "Music, I have always felt, should be the expression of a composer's complex personality—it should not be tailor-made to fit certain specifications."

The "Rhapsody on a Theme of Paganini" was Rachmaninoff's last work for piano and orchestra. The theme is that of the Paganini Caprice No. 24. It is faintly suggested in the introduction, but is heard in its entirety in the violins in the first variation. Twenty-three other variations follow, each brief, with contrasting style and moods; the Paganini theme often transformed with considerable harmonic and rhythmic subtlety, but its identity rarely lost. In the seventh and tenth variations we hear the melody of the "Dies Irae" in the piano, while the orchestra offers alterations of the Paganini theme as background. A culminating point is reached with a powerful chord for piano and orchestra, after which the piano brings the work to an end with a final vigorous recollection of the Paganini subject.



## SUBSCRIBERS TO 1955-56 SUSTAINING FUND

The advance gifts campaign for the sustaining fund drive of the 1955-56 season, opened on December 1st. The Erie Philharmonic Society gratefully acknowledges the following gifts which were received prior to the opening of the campaign. All subsequent donations will be listed in future programs.

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## ERIE PHILHARMONIC SOCIETY

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CHILDREN'S CONCERT—Strong Vincent Auditorium

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December 13—

Christmas Party for members of Women's Auxiliary—  
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December 18—8 p. m.—

Third Annual Performance of Handel's "MESSIAH"

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### On the Enjoyment of Music

A music lover does not necessarily possess musical erudition. The majority would be incapable of analyzing a symphony or of defining the meaning of the word *canon* except as an instrument of war. All share one characteristic. They possess a "listening acquaintance" with the music they enjoy. This listening acquaintance means that they have heard a composition a sufficient number of times to have become familiar with its principal melodies and subdivisions. They can anticipate the music as it unfolds. They are prepared to enjoy it when it comes. When deeply moved they follow it tensely, almost breathlessly.

A musical composition, especially a complex composition such as a symphony, may not really be "heard" when one listens to it for the first time. Only through repeated hearings does the mass of sound gradually take shape, sort itself out, and assume a definite meaning.

The listener, then, is in a sense a participant in the music he hears. He cannot enjoy music by being merely a bystander, and he does not obtain his enjoyment for nothing. What he contributes is familiarity; and, through familiarity, he

(Continued on Page 19)

## THE ERIE PHILHARMONIC CHORUS

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Treasurer ----- Russell Olin  
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Accompanist ----- Virginia Marks Read

The first appearance of the chorus this season will be in the third annual performance of the "MESSIAH", on Sunday, December 18 at 8:00 P. M. at Strong Vincent auditorium. Other activities for the season will be a special Easter TV Broadcast with music by Mozart and Bach, and the program of "Opera Favorites" at the April concerts which will include major choral numbers from Aida, Boris Godounoff, La Boheme, Die Meistersinger, and others.

Rehearsal facilities are furnished through the courtesy of the Church of the Covenant each Sunday evening. There are a few openings in the Chorus for trained or capable male voices. Those interested should call the Philharmonic Office, Phone 2-5697.

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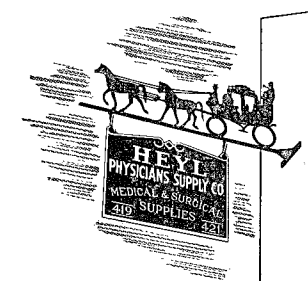
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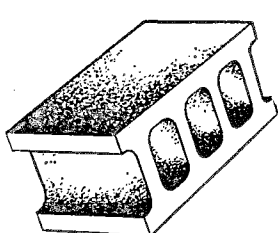
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Recently, quite a bit of thought has been given to the possibility that an international culture exchange program might indirectly secure world peace. If all countries understood each other's characteristics and beliefs there would be a far better chance for world peace. Culture reveals what the individuals of a nation are really like. This is particularly true with music. Music is the language of the world. Somehow, music always seems to say what words fail to say. Every nation has made many worthwhile contributions to the music world.

With this in mind, we should gladly strive to do all that we can to promote good music in Erie. Let's get behind the Philharmonic and show them that we are grateful for having such a fine group right in our own home town.

Beverly McCreary,  
Publicity Chairman

P. S. If anyone who has a ticket for the concerts knows ahead of time that they will not be able to attend and would be willing to let some underprivileged person use it for the evening, call Carol Hogan — 3-7068.

### ON THE ENJOYMENT OF MUSIC (Continued from Page 16)

brings to the performance of a composition the attention required to follow it as it develops.

To the enjoyment of music the listener brings something else as well. He brings his likes and dislikes; also, his mood of the moment which predisposes him to hear this or that music, or perhaps not to hear music at all. He may, for example, be familiar with both Beethoven and Mozart, but may find neither of these composers—to him—as meaningful as Brahms. Yet, he may not always want to hear Brahms. He may be in the mood for Stravinsky's blatant and colorful Petrouchka, or crave the poetic eloquence of Smetana's The Moldau, or feel that nothing else will do but Debussy's elusive, sensitive Nocturnes.

Actually, there is no "must" in musical tastes and musical moods, no obligation to like music because it is Beethoven's or Wagner's or Cesar Franck's; or because it is performed by some world famous musician. There is every reason, in fact, for liking some things and disliking others. In music as in love one is subject to passing enthusiasms, to unaccountable fleeting passions. In music, too, enduring attachments do not develop overnight. It is the titillating tit-bit which immediately affords the greatest pleasure, while the more solid type of musical fare does not yield itself completely on first acquaintance. Not that it is forbidding. It is merely unknown and the unknown is seldom pleasurable. To be enjoyed, music must first be "contacted."

This matter of contacting music—of having a composition suddenly mean something beside a mass of bewildering sound—is dependent not only on the listener but also upon the performer. To be heard, music must necessarily be performed, and a good performance is as essential to the listener's enjoyment as is the familiarity with the music and the receptive mood which he himself contributes.

(Excerpts from an article by Paul Grabbe)

# THE ERIE PHILHARMONIC ORCHESTRA



JAMES SAMPLE  
Music Director and Conductor

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<i>Violin</i>	<i>Flute</i>	<i>Trombone</i>
Alphonse Gailewicz, Concertmaster	Autumn Almhagen	David Abt
Melba Almhagen	Orlando Fronzaglia	Norman Plumb
Herbert Neurath	Martha Sturtevant	Frank Bolte
Harry King		
Stephen Erdley	<i>Piccolo</i>	<i>Tuba</i>
James Caffentzis	Orlando Fronzaglia	Donald Brown
Karl Tuimaa		
Donald Thaler	<i>Oboe</i>	<i>Tympani</i>
Lawrence Read	Elden Gatwood	Roger Ericson
	Kathryn Rusterholtz	
<i>Second Violin</i>	Larry Thompson	<i>Percussion</i>
Robert Tregler, Principal		Larry Hayden
Sylvia Gatwood	<i>English Horn</i>	Richard Levine
Paul Cleveland	Kathryn Rusterholtz	
Libby Munson		
Walter Werme	<i>Clarinet</i>	<i>Harp</i>
Clarence Jordan	Joseph Sulkowski	Walter Pfeil
Gene Conrad	Howard Armstrong	
Jay Roling		
Dennis King		
	<i>Bass Clarinet</i>	<i>Piano</i>
<i>Viola</i>	Peter Stellato	Evelyn Welch
Howard Schilken, Principal		
Clarence Beyers	<i>Bassoon</i>	<i>Celeste</i>
Stanley King	Janice Jonap	Lillian Dobry
Jeanne Thayer	Victor Portaro	
<i>Cello</i>	<i>French Horn</i>	<i>Organ</i>
Margaret Probst Principal	Donald Ward	Ernest E. Bedell
Kim Williamson	Frank Morey	
Joseph Ciacchini	John Carew	<i>Personnel Manager</i>
Lilly Neurath	Cutler Silliman	John Carew
<i>Double Bass</i>	<i>Trumpet</i>	<i>Librarian</i>
Keppel Tiffany, principal	Herbert Harp	Howard Armstrong
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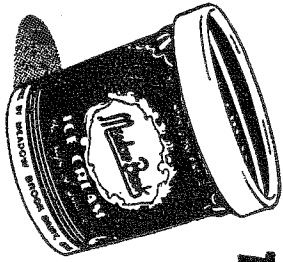
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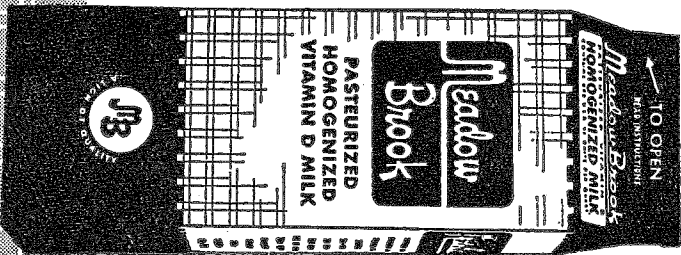
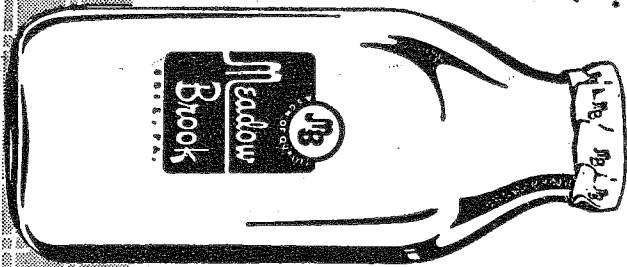
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